

Kriegsmarsch der Priester

aus

Mithalia

Musik von

FELIX MENDELSSOHN BARTHOLDY.

Für das Pianoforte zu 4 Händen *Pr. 10 Mgr.*

2

7½

Eigenthum der Verleger.

Leipzig, bei Breitkopf & Härtel.

Paris, bei J. Mabo.

London, bei Ewer & Co.

78672; 7899

Eingetragen in das Vereinsarchiv.



Secondo.

F. Mendelssohn Bartholdy, Athalia.

Allegro vivace.

KRIEGSMARSCH
der Priester.

The musical score is written for piano and organ. The piano part is in bass clef, and the organ part is in treble clef. The key signature is C major, and the time signature is 2/4. The piece is marked 'Allegro vivace' and 'Secondo.'.

The score consists of five systems of music. The first system shows the piano part with dynamics *p* and *sf*, and the organ part with triplets. The second system continues the piano part with *cresc.* and *ff*, and the organ part with triplets. The third system shows the piano part with *sf* and the organ part with triplets. The fourth system shows the piano part with *sf* and the organ part with triplets. The fifth system shows the piano part with *mf* and *cresc.*, and the organ part with triplets.

Primo.

F. Mendelssohn Bartholdy, Athalia.

Allegro vivace.

KRIEGSMARSCH
der Priester.

The musical score is written for piano and consists of five systems of music. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro vivace'.

System 1: The right hand has a whole rest, and the left hand plays a triplet of eighth notes. The first measure is marked with a '1' and a 'p' (piano). The second measure is also marked with a '1'. The third measure has a 'cresc.' (crescendo) marking. The fourth measure has a 'p' (piano) marking. The fifth measure has a 'cresc.' (crescendo) marking. The sixth measure has an 'mf' (mezzo-forte) marking. The system ends with a triplet of eighth notes.

System 2: The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. The first measure is marked with a 'cresc.' (crescendo). The second measure is marked with a 'ff' (fortissimo). The third measure is marked with a 'ff' (fortissimo). The fourth measure is marked with a 'ff' (fortissimo). The fifth measure is marked with a 'ff' (fortissimo). The system ends with a triplet of eighth notes.

System 3: The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. The first measure is marked with a 'ff' (fortissimo). The second measure is marked with a 'ff' (fortissimo). The third measure is marked with a 'ff' (fortissimo). The fourth measure is marked with a 'ff' (fortissimo). The fifth measure is marked with a 'ff' (fortissimo). The system ends with a triplet of eighth notes.

System 4: The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. The first measure is marked with a 'ff' (fortissimo). The second measure is marked with a 'ff' (fortissimo). The third measure is marked with a 'ff' (fortissimo). The fourth measure is marked with a 'ff' (fortissimo). The fifth measure is marked with a 'ff' (fortissimo). The system ends with a triplet of eighth notes.

System 5: The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. The first measure is marked with a 'ff' (fortissimo). The second measure is marked with a 'ff' (fortissimo). The third measure is marked with a 'ff' (fortissimo). The fourth measure is marked with a 'ff' (fortissimo). The fifth measure is marked with a 'ff' (fortissimo). The system ends with a triplet of eighth notes.

Secondo.

This musical score, titled "Secondo.", is written for piano and bass. It consists of six systems of two staves each. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as triplets, slurs, and dynamic markings.

System 1: The piano part begins with a triplet of eighth notes marked *mf*, followed by a triplet of eighth notes marked *f*, then a triplet of eighth notes marked *p*, and finally a triplet of eighth notes marked *f*. The bass part features a triplet of eighth notes marked *p* and a triplet of eighth notes marked *f*.

System 2: The piano part starts with a triplet of eighth notes marked *ff*, followed by a triplet of eighth notes marked *sf*, and then a triplet of eighth notes marked *sf*. The bass part features a triplet of eighth notes marked *sf* and a triplet of eighth notes marked *sf*.

System 3: The piano part begins with a triplet of eighth notes marked *sf*, followed by a triplet of eighth notes marked *sf*, and then a triplet of eighth notes marked *p*. The bass part features a triplet of eighth notes marked *p* and a triplet of eighth notes marked *p*.

System 4: The piano part starts with a triplet of eighth notes marked *p*, followed by a triplet of eighth notes marked *p*, and then a triplet of eighth notes marked *p*. The bass part features a triplet of eighth notes marked *p* and a triplet of eighth notes marked *p*.

System 5: The piano part begins with a triplet of eighth notes marked *cresc.*, followed by a triplet of eighth notes marked *p*, and then a triplet of eighth notes marked *cresc.*. The bass part features a triplet of eighth notes marked *p* and a triplet of eighth notes marked *p*.

System 6: The piano part starts with a triplet of eighth notes marked *p*, followed by a triplet of eighth notes marked *p*, and then a triplet of eighth notes marked *p*. The bass part features a triplet of eighth notes marked *p* and a triplet of eighth notes marked *p*.

Primo.

Musical score for Primo, featuring piano and violin parts. The score is written in G major (one sharp) and 3/4 time. It consists of six systems of music.

System 1: Piano part begins with a *mf* dynamic, followed by a crescendo to *f*, then a decrescendo to *p*, and finally a crescendo back to *f*. The violin part features triplet eighth notes and slurs.

System 2: Piano part continues with *f* and *ff* dynamics. The violin part includes a section marked "8....." with a dotted line.

System 3: Piano part features a section marked "8..... loco." with a dotted line. Dynamics include *f* and *ff*.

System 4: Piano part includes a section marked "8..... loco." with a dotted line. Dynamics include *p* and *f*.

System 5: Piano part includes a section marked "cresc." and *p*. The violin part features a section marked "8....." with a dotted line.

System 6: Piano part includes a section marked "cresc." and *p*. The violin part features a section marked "8....." with a dotted line.

Secondo.

This image displays a page of musical notation for a piano piece, consisting of six systems of staves. The notation is written in 3/4 time and features complex chordal textures and triplet patterns. The first system includes dynamic markings such as *p*, *sf*, *cresc.*, and *ff*. The second system continues with *f* and *sf* markings. The third system includes *f*, *ff*, and *f* markings. The fourth system features *ff* and *f* markings. The fifth system includes *f* and *ff* markings. The sixth system concludes with *f* and *ff* markings. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *sf*, *cresc.*, and *ff*. The piece is in 3/4 time and features complex chordal textures and triplet patterns.

Primo.

(73) 7

First system of musical notation, measures 1-8. The music is in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth notes and a triplet of eighth notes in measure 8. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *cresc.* (crescendo) and *sf* (sforzando). A *loco.* (loco) marking is present above the right hand in measure 7.

Second system of musical notation, measures 9-16. The right hand continues the melodic development with eighth notes and a triplet. The left hand features a steady accompaniment of eighth notes. Dynamics include *f* (forte), *sf*, and *ff* (fortissimo). A *Ped.* (pedal) marking is present in measure 14.

Third system of musical notation, measures 17-24. The right hand includes a trill in measure 19 and a *loco.* marking in measure 20. The left hand features a triplet of eighth notes in measure 17 and a triplet of sixteenth notes in measure 23. Dynamics include *f*, *ff*, and *sf*.

Fourth system of musical notation, measures 25-32. The right hand features a melodic line with eighth notes and a triplet. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *ff* and *f*. A *loco.* marking is present above the right hand in measure 26.

Fifth system of musical notation, measures 33-40. The right hand features a melodic line with eighth notes and a triplet. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *f* and *sf*. A *loco.* marking is present above the right hand in measure 34.

Sixth system of musical notation, measures 41-48. The right hand features a melodic line with eighth notes and a triplet. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *f* and *sf*. A *Ped.* marking is present in measure 45.

Fine.

PIANOFORTE-WERKE ZU VIER HÄNDEN

im Verlage von

BREITKOPF & HÄRTEL IN LEIPZIG.

Sonaten, Variationen, Tänze u. s. w.

	Thlr.	Ngr.
Abeille , 6 Valses à l'usage des commençans	—	20
Abt, J. , Op. 22. Bazar-Walzer	—	15
— Op. 30. 3 Rondos faciles „Les Treize“	—	15
Agthe , Op. 3. 3 Marches. Esdur, Cdur, C moll	—	20
Arnold , Op. 23. Sextuor arr. en Sonate. F moll	—	2
Aurora , Marche de Parade. Fdur.	—	5
Bach, J. S. , Fugue arr. p. Kegel. Gdur. No. 1.	—	12½
Bach, W. F. , do. do. Fdur. — 1.	—	12½
Beethoven , L. van, Op. 4. Quintett. Esdur arr. p. J. P. Schmidt	—	2
— Op. 6. Sonate. Ddur	—	15
— 15. Concerto. Cdur. arr. p. J. P. Schmidt	—	2 15
— 18. 6 Quatuors p. Vlns. etc.	—	—
No. 1. Fdur arr. p. F. Mockwitz	1	10
2. Gdur arr. p. do.	1	10
3. Ddur arr. p. do.	1	10
4. C moll arr. p. do.	1	10
5. A dur arr. p. do.	1	10
6. Bdur arr. p. J. P. Schmidt	1	10
— 20. Grande Septuor. Esdur arr. p. F. Mockwitz	—	1 15
— 29. Grande Quintuor. Cdur arr. p. J. P. Schmidt	—	1 20
— 37. Rondo aus d. C moll concert arr. von F. Mockwitz	—	1
— 69. Grande Sonate. A dur arr. p. J. P. Schmidt	—	1 15
— 70. 2 Trios arr. p. F. Mockwitz:	—	—
No. 1. Ddur	1	15
2. Esdur	1	20
— 71. Sextuor. Esdur arr. p. F. L. Schubert	—	1
— 73. Concerto Esdur arr. p. N. Gleichauf	—	2 15
— 73. Rondo daraus arr. v. F. L. Schubert	—	1
— 74. Quatuor. Esdur arr. p. J. P. Schmidt	—	2
— 80. Phantasie mit Chor. C moll arr. von F. L. Schubert	—	1 10
— 81. Sextuor. Esdur arr. p. J. P. Schmidt	—	25
Belcke , F., Op. 22. Leichte Übungsstücke.	—	—
1. u. 2. Heft	—	12½
Op. 29. 3 Marches. Liv. 1.	—	15
Belcke , C. G., Op. 8. 6 gr. Marches	—	20
Bertini , H., Op. 77. Rondino. A dur.	—	10
— Op. 97. Etudes musicales	—	1 10
— 125. Duo brill. (Lac des fées). Esdur	—	1
Beyer , F., Op. 52. La Perle. Le Cor des Alpes varié. Fdur	—	20
— Op. 72. Trois Fantaisies sur des motifs de l'Opéra: Lucrezia Borgia de Donizetti. Arrangées:	—	—
No. 1. D moll	—	25
2. Rdur	—	25
3. Cdur	—	25
— Op. 74. Trois Divertissements sur des motifs de l'Opéra: Lucrezia Borgia de Donizetti. Arrangées:	—	—
No. 1. Esdur	—	20
2. Fdur	—	20
3. Adur	—	20
Biercy , G. B., 2 Sonates faciles. Gdur, Cdur	—	15
Birnback , H., 6 Allemandes	—	20
Blumenthal , J., Op. 1. La Source. Caprice arr.	—	15
Bochsa , N. C., Duo. Esdur.	—	1 10
Böhner , L., Op. 60. Fant. romanesque. Esdur	—	20
Bornhardt , J. H. C., 6 kleine Sonatinen für angehende Spieler	—	1
Boyneburgk , F. de, Op. 13. 6 Marches	—	15
— Op. 15. 2 Polonaises, 1 Cotillon, 6 Valses et 5 Ecossaises	—	20
— Op. 18. 12 Valses p. les Commençans	—	15
— 20. 13 différents Danses	—	20
— 23. 2 Polon. 2 Cotillons et 4 Valses	—	20
Brunner , C. T., Pet. Exercices. Liv. 1 et 2. à	—	15
— Op. 2. 3 pet. Rond. agréables et instructifs	—	20
Burgmüller , F., Op. 32. Souvenir de Schönbrenn. Grande Valse brill.	—	20
— Op. 35. Heures de Loisir. 12 Mélodies favorites. Arrangées. Cah. 1—4.	—	20
— Op. 46. Une fleur sur son Passage; la Reine Victoria d'Angleterre. Grande Valse brill.	—	25
— Op. 54. 3 Divertissements sur des motifs de Lucia de Lamermoor de Donizetti:	—	—
No. 1. Gdur	—	20
2. Ddur	—	20
3. Bdur	—	20
— Op. 62. 3 Moreaux sur l'Opéra: la Naxosilla de Mariani:	—	—
No. 1. Variat. dans le Style élégant. Gdur	—	22½
2. Bolero. A moll.	—	22½
3. Rondo brill. Cdur	—	22½
— Les Fleurs d'Italie. Petites Pièces sur des motifs favoris de Donizetti. Arrangées. Cah. 1—3.	—	20
Clementi , M., 6 Sonates. Cdur, Fdur, Esdur, Cdur, Esdur, Gdur. (Oeuv. compl. Cah. 4.)	—	3
Cramer , J. B., Op. 57. Sonate. Esdur. No. 1.	—	1 15
— Gr. Sonate. Gdur. No. 2.	—	1 15
— Intro. et Rondo de l'Oeuv. 69. arr. E dur	—	25
Crelle , A. S., Sonate de Lodi. arr. avec augmentations en forme de Canons et Imitations. Partitur. Cdur	—	1 10
Czeruy , C., Op. 331. Grande Sonate. Bdur.	—	2 15
— Op. 373. Reminiscences de l'Opéra: Le Lac des Fées. Fantaisie brill. sur plusieurs motifs. Asdur	—	1 15
— Op. 655. 3 Fantaisies sur des thèmes de l'Opéra: Adelia de Donizetti:	—	—
No. 1. Ddur	—	1
2. Bdur	—	1
3. Esdur	—	1
Danzi , F., Op. 9. Sonate. Bdur.	—	1
David , F., Op. 32. Quartett. arr. Amoll.	—	2
Deceyuski , J., Polonaise. Cdur	—	7½
Döhler , Th., Op. 47. 2me grande Valse brill. arr. Bdur	—	1
Dotzauer , J. J. F., 6 Valses	—	15

	Thlr.	Ngr.
Dussek , S. L., Op. 32. Gr. Sonate. Cdur	—	1
— Op. 48. Gr. Sonate. Cdur	—	1
— 64. 3 Fugues à la Camera. Ddur, G moll, Fdur	—	1 10
— Op. 67. 3 Sonates progressives. Cdur, Fdur, Bdur	—	1 10
— Op. 72. Gr. Sonate. Esdur	—	1 15
— 73. Sonate. Fdur	—	1 5
— 74. do. Bdur	—	1
— Rondo aus dem 9. Concert. G moll. arr.	—	20
do. — 10. — Bdur. arr.	—	1
do. — 12. — Esdur. arr.	—	1
Ebers , C. F., Op. 54. Polonaise royale. Bdur	—	15
Eitling , E., Op. 29. Valses (le Prophète). Gdur	—	25
Field , J. Air russe varié. A moll.	—	10
Fischer , Op. 12. Sonate. Fdur	—	1 15
Gabler , C. A., Op. 22. Sonate. Fdur	—	20
— Op. 30. 3 Polonaises. Bdur, Gdur, Cdur	—	10
32. 3 Polon. Ddur, Esdur, Cdur	—	15
33. Variations sur un air russe. A moll	—	20
43. Die Spinnerin. Alla Polacca. Bdur	—	15
Gade , N. W., Op. 23. Frühlings-Phantasie. Concertstück arr. G moll.	—	2
Gerlach , D., Gr. Polonaise. Esdur	—	10
Götschy , J., Op. 21. 2 Rondos faciles (le Lac des Fées):	—	—
No. 1. Cdur	—	15
2. Gdur	—	15
Gütze , G., Phantasie über die Marseiller Hymne von Rouget de Lisle. Fdur	—	15
— Op. 21. l'Espagnole et 2 Polonaises. (La 1re av. accomp. de Castagnettes ad libit.)	—	—
Fis moll, D moll, A moll.	—	20
Ga ira! ga ira! en forme d'Ecossaise.	—	20
Günther , S., Walzer	—	10
Hartung , H. A., Sonate. Bdur	—	20
Haydn , J., Op. 42. Quatuor arr. Fdur	—	1 10
— Op. 50. 3 Quatuors arr.:	—	—
No. 1. Bdur	—	1
2. Fis moll	—	1
3. Ddur	—	1
— Op. 54. Quatuor arr. Cdur	—	1 10
— 76. 3 Quatuors arr.:	—	—
No. 1. Bdur	—	1
2. Ddur	—	1
3. Esdur	—	1
— Op. 81. Sonate. Gdur	—	1
— 86. Grande Sonate	—	1 15
— Trios für Pianof., Vln. Vlle., arr.	—	—
No. 1. Gdur	—	25
2. A dur	—	25
3. Cdur	—	25
4. E dur	—	25
5. Esdur	—	25
— (Il Maestro c'lo Scolare.) Thema m. Variat.	—	15
Henselt , A., Op. 1. Variat. de Concert. arr. E dur	—	1 15
— Op. 5. Salon-Études, arr.:	—	—
No. 3. Hexentanz. A moll	—	7½
4. Ave Maria. E dur	—	5
5. Verlorne Heimath. Fis moll.	—	7½
6. Romanze m. Chor-Refrain. G moll	—	5
9. Etude. A dur	—	10
10. Entschwendenes Glück. F moll.	—	15
11. Liebeslied. Bdur	—	10
— Op. 7. Impromptu arr. C moll	—	5
8. Pensée fugitive arr. F moll	—	7½
9. Scherzo arr. Il moll	—	15
10. Romance arr. B moll.	—	7½
11. Variations de Concert. (Robert le Diable) arr. Bdur	—	1 15
Hering , C. E., Polonaise. Ddur	—	20
Herz , H., Valse des étudiants (Lac des Fées) arr. Cdur	—	15
— Op. 32. 1r Caprice. A dur	—	20
112. Grande Fantaisie et Variat. brill. (l'Elisire d'amore de Donizetti) arr. Esdur	—	1 10
— Op. 113. Grand Duo brillant. (l'Elisire d'amore de Donizetti). Esdur	—	1 10
Herz , J., Op. 39. 3 Airs de Ballet de l'Opéra: Charles VI. de F. Halevy, arrangés en Rondeaux:	—	—
No. 1. La Pavanne. Bdur	—	20
2. La Mascarade. Gdur	—	20
3. La Bourrée. Ddur	—	20
Hesse , Op. 64. Symphonie arr. C moll.	—	1 20
— 75. do. arr. E dur	—	2
Horzlysky , 6 Danses	—	15
Hummel , J. N., Rondo de l'Oeuv. 34 arr. Cdur	—	1 5
Kalkbrenner et Lafont , Op. 133. Grande Fant. brill. (les Huguenots de Meyerbeer) arr. Ddur	—	1
Kalliwoda , F. W., Op. 14. Variat. brill. arr. E dur	—	20
— Op. 26. 3 gr. Marches. Esdur, Cdur, Ddur	—	20
— 28. Divertissement. Fdur	—	20
Köhler , E., Intro. et Variat. brillant. (Marche d'Alexandre). Cdur	—	1
— Op. 10. Intro. et Variat. brill. (Nina). A dur	—	25
3 Rondeaux. Fdur, Esdur, A dur.	—	20
— Op. 113. 6 Valses avec Flûte	—	15
Krägen , C., Op. 12. Rondeau polon. sur quatre thèmes fav. tirés des Concertos de Paganini. H moll	—	25
— Op. 13. Polon. brill. (la Muette de Portici). Esdur	—	25
Krause , A., Op. 1. Polonaise. Esdur	—	7½
Krollmann , Op. 26. 4 Pièces faciles	—	15
Kuhlau , J., Op. 24. 8 Valses	—	20
— Op. 32. Grand Quatuor arr. C moll.	—	1 25
Lasek , C., L'Ecolier et son maître. 6 Pièces (la 1re Voix l'Ecolier, la 2de le maître).	—	1
Latour , T., Collection des Duos:	—	—
No. 1. O dolce coucanto de Mozart	—	15
2. Hymne allemand de Haydn. Gdur	—	15
3. Aïrs della Caccia d'Henry IV. Cdur	—	15
4. Sul margine d'un rio. Cdur	—	15
5. Chanson bohémienne. Cdur	—	15
6. Airtynlien et l'Air hongrois. Cdur	—	15
7. Air: Labonneaventure gué. Cdur	—	15
8. Air du songe de Rousseau. Fdur	—	15

	Thlr.	Ngr.
Latour , T., No. 9. La Copenhague. Valse. Cdur	—	15
— Op. 25. Les trois Soeurs. 3 Divertissements. Fdur, Cdur, Fdur	—	25
Leecarpentier , A., Divert. (Les Treize de F. Halevy). Gdur	—	15
— Divert. (Guido et Ginevra de F. Halevy). Cdur	—	15
— Op. 32. Divert. (Lac des Fées d'Auber). Cdur	—	15
— Op. 79. Divert. (Charles VI. de F. Halevy). Cdur	—	12½
— Op. 25. 3 Bagatelles (Les Huguenots de Meyerbeer). Cdur, Cdur, Gdur	—	1 15
— Op. 141. Fant. (Le Prophète de Meyerbeer). Cdur	—	25
Leidesdorf , M. J., Op. 44. Gr. Sonate brillante. Esdur	—	1
— Op. 69. Rondeaux. Esdur	—	20
Lessel , F., Op. 11. Fugue	—	10
Lindpaintner , P., Op. 33. 12 Pièces:	—	—
Liv. 1. Intro. Rondo et Adagio	—	1
2. Allemaude, Rondo turco, Rondo di Caccia	—	1
3. Intro. Allegretto, Scherzando	—	1
4. Marcia, Andante, Rondo	—	1
3 Marches	—	15
Liste , A., Op. 2. Gr. Sonate	—	1 15
Louis , Ferd. (Prince), Op. 3. Rondeau tiré du Trio arr.	—	1
— Op. 10. Rondeau tiré du Trio arr.	—	1
1. Quatuor arr. C moll	—	2
5. Quatuor arr. Esdur	—	2
6. do. arr. F moll	—	2
Moscheles , J., Op. 32. Variations (Alexander-Marsch). Fdur	—	1 10
Mozart , W. A., Quintette f. Violine arr.:	—	—
No. 1. C moll	—	1 5
2. Cdur	—	1 20
3. Ddur	—	1 10
— Concerte f. Pte. m. Orch. arr.:	—	—
No. 1. Cdur	—	2
8. D moll	—	2
11. Bdur	—	1 15
15. Bdur	—	1 25
— Quinette f. Pte. arr.:	—	—
No. 1. Esdur	—	1 10
2. Cdur	—	20
— Quartett f. Pte. arr.:	—	—
Op. 88. G moll.	—	1 20
Trios f. Pte. arr.:	—	—
No. 1. Bdur	—	1 5
2. Cdur	—	1
3. Esdur	—	1
4. Gdur	—	1
5. Bdur	—	1
6. Cdur	—	1
7. A dur	—	1
— Grand Trio ou Divertissement arr.:	—	—
Op. 19. Esdur	—	2
— Grand Duo d'après un Concert. p. Clar. A dur. arr.	—	2
— Op. 38. Grande Sonate. Cdur	—	1 15
— 4 Sonates (oeuv. de Piano. Cah. 7.):	—	—
No. 1. F moll	—	10
2. Fdur	—	1
3. Ddur	—	15
4. Bdur	—	15
— Sonate. Cdur	—	1 5
— Fantaisie. F moll.	—	17½
— Fugue tiré d'une Fant. Cdur. arr.	—	10
— Fugue. G moll	—	7½
— Variations. Gdur	—	15
Mühlhag , A., Op. 6. 12 Valses	—	20
— Op. 15. 6 Polonaises	—	25
22. 12 Ecossaises	—	10
34. 6 Polonaises brillantes:	—	—
Liv. 1. Il moll, Ddur, Fdur	—	25
2. Bdur, G moll, E dur	—	25
— Op. 33. 3 gr. Marches	—	20
Müller , M., 6 Polonaises	—	15
Müller , W. A., Op. 67. Sonatine. Cdur	—	20
Neukomm , S., Op. 21. l'Allegresse publique. Marche. Ddur	—	12½
Nicolai , C., Op. 4. Intro. et Polonaise. Bdur	—	20
Onslow , G., Quintette f. Vln. etc. arr.:	—	—
No. 1. E moll. Op. 1. No. 1.	—	1 10
2. Esdur	—	1
3. D moll	—	1 10
4. G moll	—	1 10
5. Ddur	—	1 10
6. E moll	—	1 10
7. Esdur	—	1 15
8. D moll	—	1 20
9. Cdur	—	1 15
10. F moll	—	2
11. Bdur	—	1 20
12. A moll	—	1 20
13. Gdur	—	1 20
14. Fdur	—	2
— 3 Quartette für Vln. etc. (Extraits des Trios de l'Oeuv. 14.) arr.:	—	—
No. 1. E moll. Op. 36. No. 1.	—	1 15
2. Esdur	—	1 15
3. Ddur	—	1 15
— Op. 7. Grande Sonate. E moll	—	1 10
22. do. do. F moll	—	1 10
26. Sonate d'un Trio. C moll. arr.	—	2
27. do. do. Gdur. arr.	—	2
30. Sextuor p. Piano etc. Esdur. arr.	—	2
— Entr'actes de l'Alcade de Vega. arr.	—	15
Pixis , J. B., Op. 131. Gr. Caprice dram. sur les Huguenots. Bdur	—	1 15
— Op. 133. Fant. av. Var. sur un Duo de l'Eclair de F. Halevy. Fdur	—	1 5
Radecke , R., Op. 6. Allegro appassionato. F moll	—	1
Raff , J., Op. 13. Valse-Rondino sur des motifs de l'Opéra: Les Huguenots de Meyerbeer. Esdur	—	15
— Op. 12. 3 Polonaises	—	10
— Op. 15. 12 Valses	—	20
12 Ecossaises	—	15
Ries , F., Op. 93. 2me Polonaise. Bdur	—	20

	Thlr.	Ngr.
Rode , P., Op. 19. Variations. A dur. arr.	—	15
Romberg , A., Op. 12. Quatuor. F dur. arr. No. 4	—	1 15
Romberg , B., Sonate tirée d'un Quat. p. Vln. G moll. arr. p. Boyceburgk	—	1 10
Rosellen , H., Oeuvres de Piano. Edition revue par l'Auteur : Op. 21. Grande Fantaisie et Variat. concertantes sur le Choeur favori de l'Op. : Norma de Bellini. F moll	—	1 15
— 23. Cavatine de l'Opéra: Torquato Tasso de Donizetti, variée. G dur	—	20
— 96. Fantaisie brillante sur l'Opéra: l'Eclair de F. Halevy. F dur. arr.	—	1 —
— 107. Fantaisie sur les Huguenots de G. Meyerbeer. B dur.	—	1 —
— 108. Fantaisie de Conc. sur Marguerite d'Anjou, Opéra de G. Meyerbeer. As dur. arr.	—	1 —
Rossini , J. Mariage de S. A. R. le Duc d'Orléans. 3 Marches militaires : Liv. 1. G dur	—	15
— 2. Es dur.	—	15
— 3. Es dur.	—	15
Saugalli , F., Op. 8. Divert. sur des thèmes de l'Opéra: Le Prophète de Meyerbeer. G dur	—	25
Schneider , Fr., Op. 2. Sonate. Es dur.	—	1 —
Schubert , F. L., Op. 24. Var. faciles et agréables sur le thème fav. „So wollen wir.“ F dur	—	20
— Festmarsch. Es dur	—	7½
Schulze , G. Marches théâtrales. Liv. 1.	—	15
Schuncke , C., Op. 52. Le Pensionnat. Pièces faciles et brillantes. Cah. 1—12	—	6 —
Cah. 1. Divertissement sur l'Eclair de F. Halevy. F dur	—	15
— 2. Souvenir de la Styrie. C dur.	—	15
— 3. Fantaisie sur un Air russe. A dur	—	15
— 4. Fantaisie sur Robert le Diable de Meyerbeer. D dur.	—	15
— 5. Variations sur la Zelmira de Rossini. C dur.	—	15
— 6. Bacchanale de la Juive de F. Halevy. C dur	—	15
— 7. Rondeau sur des Valses de Strauss. G dur.	—	15
— 8. Fantaisie sur la Preciosa de C. M. de Weber. C dur	—	15
— 9. Fantaisie sur la Norma de Bellini. D dur	—	15
— 10. Rondeau français sur un Chant national. G dur.	—	15
— 11. Variat. sur le Duel des Huguenots de Meyerbeer. F dur.	—	15
— 12. Var. sur un Air autrichien. C dur	—	15
Schwenke , Gr. Sonate. Es dur.	—	1 20
— Op. 10. Sonate. C moll.	—	1 10
— 11. Sonatine. F dur	—	20
— 12. 6 Divertissemens	—	20
— 14. 3 Amusemens	—	1 10
— 6 Marches	—	1 —
Sörgel , F. W., Op. 6. Rondo. Es dur	—	15
— Op. 10. 3 Pièces faciles	—	20
— 12 Pièces fac. d'après des Themes favoris	—	20
— Op. 22. 6 Polonaises	—	15
— 25. 3 do.	—	15
— 29. 6 do.	—	22
— 16. 3 Marches	—	15
Spohr , L., Op. 4. Quatuor p. Vln. G moll. arr.	—	1 15
— 32. Otello arr.	—	1 15
— 95. Duo concertant. G moll. arr.	—	1 15
Steibelt , D., Sonate. F dur. No. 6.	—	20
Steinacker , C., 4 Polonaises. Liv. 1.	—	15
— Op. 12. Rondeau à la Polonoise. As dur.	—	1 —
Taubert , W., Op. 93. Zweites Quattett. B dur. arr. vom Componisten.	—	2 —
Thalberg , S. Op. 20. Fantaisie (Les Huguenots de Meyerbeer). Es dur. arr.	—	1 15
— Op. 21. 3 Nocturnes. As dur., Des dur., A moll. arr.	—	1 —
— Op. 22. Fantaisie. H moll. arr.	—	1 10
— 26. Etuden p. Piano arr. : No. 1. Fis moll	—	10
— 2. G moll.	—	10
— 4. E dur.	—	10
— 5. H moll	—	10
— 9. D dur.	—	10
— Op. 32. Audaute. Des dur. arr.	—	22
— 33. Fantaisie (Moses von Rossini). G moll. arr.	—	1 10
— Op. 37. Fantaisie (Oberon v. C. M. v. Weber). E dur. arr.	—	1 10
— Op. 40. Fantaisie (Donna del Lago de Rossini). Es dur. arr.	—	1 10
— Op. 48. Grand Caprice (Charles VI. de F. Halevy). G moll. arr.	—	1 5
— Op. 50. Fantaisie (Lucrezia Borgia de Donizetti). As dur. arr.	—	1 —
— Op. 51. Grande Fantaisie (Semiramide de Rossini). Fis dur.	—	1 15
— Op. 56. Grande Sonate. C moll. arr.	—	2 10
Voigt , H., Op. 22. Scherzos	—	20
Voss , Charles, Op. 101. Le Prophète de G. Meyerbeer. Fantaisie dramatique, arr.	—	1 —
— Op. 104. Melodien, arr. : No. 1. D dur	—	7½
— 2. G moll.	—	7½
— 3. Es dur.	—	7½
— Op. 105. Deux motifs du Prophète de G. Meyerbeer, arr. : No. 1. Es dur	—	10
— 2. E moll	—	10
Wagner , C., Op. 9. 6 Polonaises	—	15
Wagner , R. Op. 2. Polonoise. D dur.	—	10
Wölfl , J., Op. 17. Sonate. C dur.	—	1 —
— Op. 42. Sonate av. Flûte ou Vln. G moll.	—	1 10
Wolff , E., Barcarole. G dur	—	15
— Op. 66. 13me grand Duo brillant (Charles VI. de F. Halevy). C dur	—	1 —
— Op. 96. Duo brillant (Mina d'Ambr. Thomas). G dur.	—	25
— Op. 98. Fantaisie (Don Sebastian de Donizetti). B dur	—	25
Zenner , F., Op. 10. Polonoise. F dur.	—	15